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DE WITT'S ACTING PLAYS.

(Number 196.)

THE QUEEREST COURTSHIP.

COMIC OPERETTA,
IN ONE ACT.

WRITTEN AND ADAPTED BY

ALFRED B. SEDGWICK,

Author of "Leap Year," "My Walking Photograph," "Estranged," etc.

THE MUSIC SELECTED AND ARRANGED, BY A. B. SEDGWICK, FROM
OFFENBACH'S CELEBRATED OPERA,

"LA PRINCESSE DE TREBIZONDE."

TO WHICH ARE ADDED,

A description of the Costumes—Synopsis of the Piece—Cast of the Characters
—Entrances and Exits—Relative Positions of the Performers on
the Stage, and the whole of the Stage Business.

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No.	M.	F.	No.	M.	F.
75. Adrienne, drama, 3 acts.....	7	3	21. Dreams, drama, 5 acts.....	6	3
114. Anything for a Change, comedy, 1	3	3	186. Duchess de la Valliere, play, 5 acts..	6	4
167. Apple Blossoms, comedy, 3 acts....	7	3	47. Easy Shaving, farce, 1 act.....	5	2
93. Area Belle (The), farce, 1 act.....	3	2	131. Everybody's Friend, comedy, 3 acts.	6	5
40. Atchi, comedietta, 1 act.....	3	2	200. Estranged, an operetta, 1 act.....	2	1
89. Aunt Charlotte's Maid, farce, 1 act..	3	3	103. Faust and Marguerite, drama, 3 acts,	9	7
192. Game of Cards (A), comedietta, 1	3	1	9. Fearful Tragedy in the Seven Dials,		
166. Bardell vs. Pickwick, sketch, 1 act.	6	2	interlude, 1 act.....	4	1
41. Beautiful Forever, farce, 1 act.....	2	3	128. Female Detective, drama, 3 acts....	11	4
141. Bells (The), drama, 3 acts.....	9	3	101. Fernande, drama, 3 acts... ..	11	10
67. Birthplace of Podgers, farce, 1 act..	7	3	99. Fifth Wheel, comedy, 3 acts.....	10	2
36. Black Sheep, drama, 3 acts.....	7	5	145. First Love, comedy, 1 act.....	4	1
160. Blow for Blow, drama, 4 acts.....	11	6	102. Foiled, drama, 4 acts	9	3
70. Bonnie Fish Wife, farce, 1 act.....	3	1	88. Founded on Facts, farce, 1 act... ..	4	2
179. Breach of Promise, drama, 2 acts..	5	2	74. Garrick Fever, farce, 1 act	7	4
25. Broken-Hearted Club, comedietta, 1	4	8	53. Gertrude's Money Box, farce, 1 act.	4	2
24. Cabman, No. 93, farce, 1 act.....	2	2	73. Golden Fetter (Fettered), drama, 3	11	4
1. Caste, comedy, 3 acts.....	5	3	30. Goose with the Golden Eggs, farce,		
69. Caught by the Cuff, farce, 1 act.....	4	1	1 act.....	5	3
175. Cast upon the World, drama, 5 acts.	10	5	131. Go to Putney, farce, 1 act.....	4	3
55. Catharine Howard, historical play,			28. Happy Pair, comedietta, 1 act.....	1	1
3 acts.....	12	5	151. Hard Case (A), farce, 1 act.....	2	
80. Charming pair, farce, 1 act.....	4	3	8. Henry Dunbar, drama, 4 acts.....	10	3
65. Checkmate, comedy, 2 acts.....	6	5	180. Henry the Fifth, historical play, 5	38	5
68. Chevalier de St. George, drama, 3	9	3	19. He's a Lunatic, farce, 1 act.....	3	2
76. Chops of the Channel, farce, 1 act.	3	2	60. Hidden Hand, drama, 4 acts	5	5
149. Clouds, comedy, 4 acts.....	8	7	187. His Own Enemy, farce, 1 act.....	4	1
121. Comical Countess, farce, 1 act.....	3	1	174. Home, comedy, 3 acts.....	4	3
107. Cupboard Love, farce, 1 act.....	2	1	64. Household Fairy, sketch, 1 act....	1	1
152. Cupid's Eye-Glass, comedy, 1 act... 1	1	1	190. Hunting the Slipper, farce, 1 act....	4	1
52. Cup of Tea, comedietta, 1 act.....	3	1	191. High C, comedietta, 1 act.....	4	2
148. Cut off with a Shilling, comedietta,			197. Hunchback (The), play, 5 acts.....	14	2
1 act.....	2	1	18. If I Had a Thousand a Year, farce,		
113. Cyrill's Success, comedy, 5 acts....	10	4	1 act	4	3
199. Captain of the Watch (The), come-			116. I'm Not Meself at All, original Irish		
dietta, 1 act.....	4	2	stew, 1 act.....	3	2
20. Daddy Gray, drama, 3 acts	8	4	129. In for a Holiday, farce, 1 act.....	2	3
4. Dandelion's Dodges, farce, 1 act....	4	2	159. In the Wrong House, farce, 1 act... 4	2	
22. David Garrick, comedy, 3 acts.....	8	3	122. Isabella Orsini, drama, 4 acts.....	11	4
96. Dearest Mamma, comedietta, 1 act,	4	3	177. I Shall Invite the Major, comedy, 1	4	1
16. Dearer than Life, drama, 3 acts.....	6	5	100. Jack Long, drama, 2 acts.....	9	2
53. Deborah (Leah) drama, 3 acts.....	7	6	139. Joy is Dangerous, comedy, 2 acts... 3	3	
125. Deerfoot, farce, 1 act....	5	1	17. Kind to a Fault, comedy, 2 acts....	6	4
71. Doing for the Best, drama, 2 acts..	5	3	86. Lady of Lyons, play, 5 acts.....	12	5
142. Dollars and Cents, comedy, 3 acts..	9	4	72. Lame Excuse, farce, 1 act.....	4	2

THE QUEEREST COURTSHIP.

Comic Operetta

In One Act.

WRITTEN AND ADAPTED BY

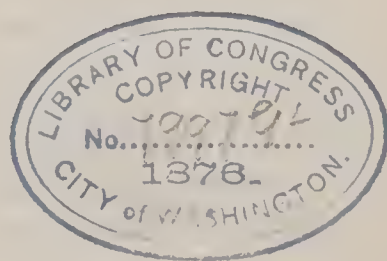
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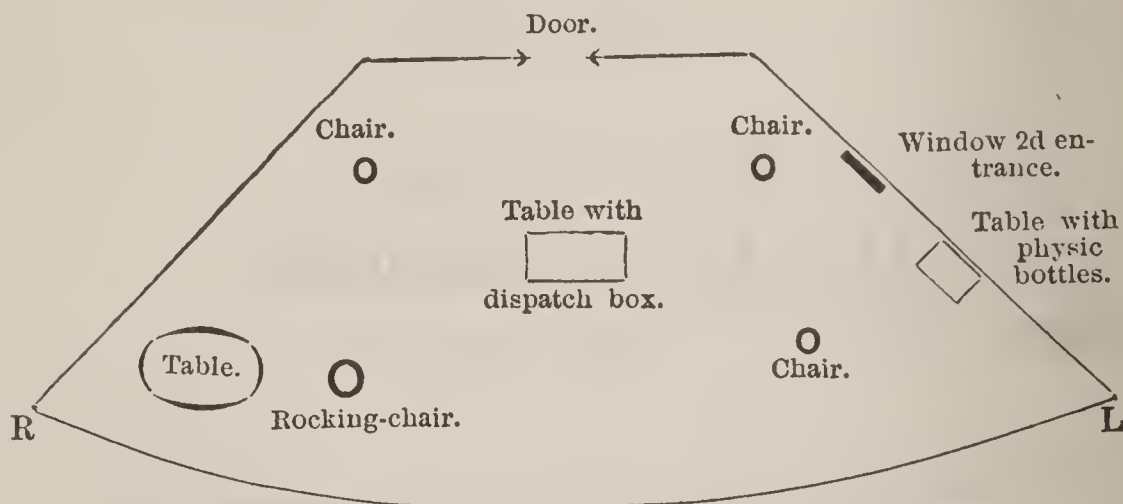
CHARACTERS REPRESENTED.

MARY.—A young lady travelling through New York.....

PETER POPPER.—A hypochondriac.....

TIME IN REPRESENTATION ABOUT FORTY-FIVE MINUTES.

SCENERY.



COSTUMES.

MARY.—Light summer travelling dress, arranged for the night.

PETER POPPER.—Heavy coat. Wraps, &c., as if in the depth of winter. Gentleman's summer walking-suit beneath.

SYNOPSIS.

PETER POPPER is persuaded by his doctor that he is in a rapid consumption, and that should he ever marry, it will cost him his life. The doctor does this in order to obtain the hand of Mary, who is a rich heiress, but to whom Popper is engaged, although he has never seen her. By accident, in passing through New York, she unconsciously finds herself domiciled in Popper's room. He arrives on the same night from Saratoga, where he has been for the benefit of his health. Both are horrified at finding the room occupied by a stranger, but after some funny incidents, they both identify each other. Popper discovers the trick that has been played on him. Mary and he come to an understanding, the doctor is left out in the cold, and the curtain falls.

NOTE.—The orchestral parts of the music of "The Queerest Courtship," arranged by A. B. SEDGWICK, for first and second violins, viola (*ad lib.*), basso, flute, clarionet, cornet, and trombone, can be obtained from ROBERT M. DE WITT, Publisher, No. 33 Rose Street, New York. Price \$3.00.

. The orchestration of this music is arranged so closely as to be played effectively with only five instruments.

For Properties and Stage Directions, See page 31.

“THE QUEEREST COURTSHIP.”

[MUSIC AT CURTAIN.] SCENE.—A neat parlor room in boarding house. Door in flat C. Practicable window. L. 2d entrance. Covered table R. with two lighted candles. On it pens, ink and paper. A lady's travelling basket, full of provisions. A glass of water with a flower in it. A rocking chair near it. Another table near window L. with Medicine bottles, pill boxes, &c., and a tin “dispatch” box, lid open. Chairs, pictures, &c. MARY sitting at table R. writing as she reads.

MARY.—“My dear Aunt: I arrived in town safely; Mrs. Brown's rooms were all let. But she has kindly loaned me the use of a suite, belonging to a lodger of hers, who is away in Saratoga. Dr. Robinson will call at five in the morning to escort me to Trenton.—Where I shall, for the first time—see his mother.”—There! That will make Aunt happy! She was quite in a fever at the idea of my travelling to New York alone. (*Looks round.*) What a cozy room. Let me see if the door's fastened safely. (*Examines door C.*) Yes! All right, and Aunt Brown has locked it on the outside for fear I might be disturbed: kind old lady. (*Goes to table L. examines bottles.*) What's all this? Essence of Quinine? Ayers Cherry Pectoral? Rhubarb! Jalop! This a cozy room? Why it's a drug store! Never mind. I'm not very likely to meet the owner. (*Yawns.*) I'll try to get an hour or two's sleep in this chair. (*Sits on rocking chair.*) Heigho! I have no time to undress before my future husband calls for me. Future husband!! How curious it is to be engaged to a man one knows so little of, and don't care much about. (*Yawns.*) Yes, I must get some sleep. (*Takes flower from glass and then blows out the candles.*) Sweet little flower! Companion of my long journey—you, like myself are weary—and fading away.

MARY.—(*Sings.*)

AIR.—“MARY.”

NO. 1. * *Andantino.*



* Note to Leader. Play first eight bars of this melody from ♩ to ⊕ to take up the curtain.

THE QUEEREST COURTSHIP.

:8:

Oh! flow'r that fad-eth all to soon, Away from thine own bright

Staccato.

sun!.... Let me en-joy thy fra-grant scent, Till

p

night its cour.e hath run!.... To mar-ry without love! Nothing so

sad, so sad to mor-tals, Love! A heav'n it makes! In ev'ry

dream life new would seem But, A-las! my heart.... is

Cres.

all my own! In ev' - ry dream life new would seem, But my

heart..... is all my own, is all my own!

Rit.

Colla voce. *p a tempo.*

p Heigh - ho! *pp* Heigh - ho!...

pp *ppp* *Morendo.*

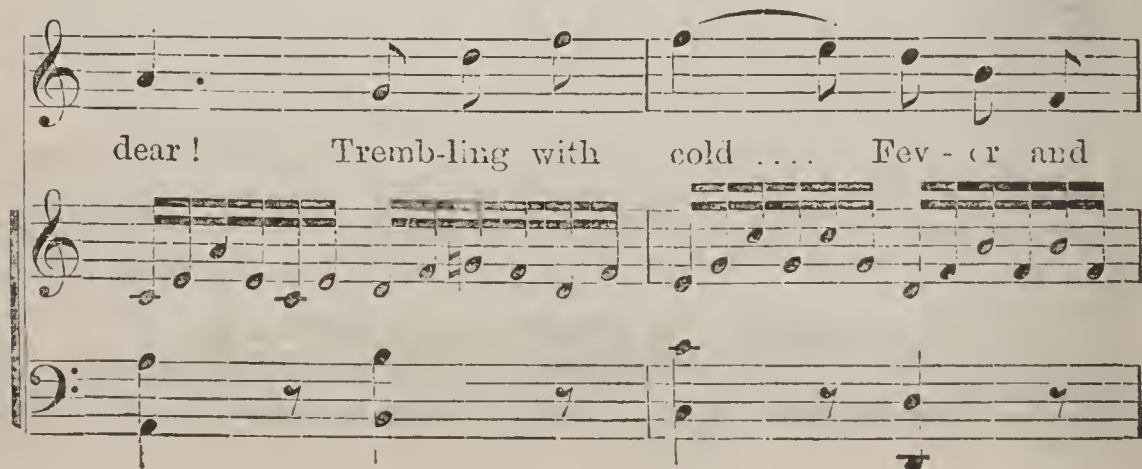
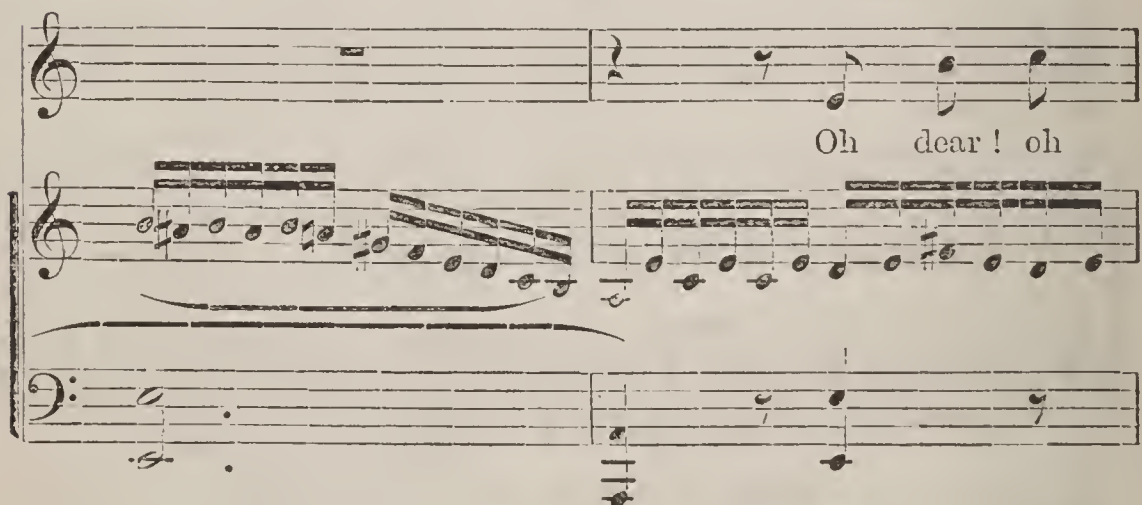


[*She falls asleep during Symphony, Music changes to "hurry."*]

PETER POPPER.—*Enters through door C. after fumbling at lock. He has a latch-key in one hand—a dark lantern in the other. He carefully closes door after him. He is muffled up as if in the depth of winter.*

PETER POPPER.—(Sings.)

No. 2. *Allegro Moderato.*



a - gue is noth - ing to this! Mid - dle of

This system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the first line of the song. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a piano accompaniment consisting of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a piano accompaniment consisting of eighth notes.

June! Death com - ing soon! .. No - vem - ber will

This system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the second line of the song. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a piano accompaniment consisting of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a piano accompaniment consisting of eighth notes.

take me from all earth - ly bli s! Ah! could I

This system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the third line of the song. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a piano accompaniment consisting of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a piano accompaniment consisting of eighth notes.

mar - ry some pret - ty young crea - ture! Love is my

This system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the fourth line of the song. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a piano accompaniment consisting of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a piano accompaniment consisting of eighth notes.

THE QUEEREST COURTSHIP.

pass - ion, But that I'm for - bid! My doc - tor as -

sures me, my ev - e - ry fea - ture, De - notes sud - den

death, If ev - 'er I did! Sud - den

death! Sud - den death! Ah!.....

Oh! dear, oh! dear, oh! dear, oh!

p

This system contains the first three staves of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melodic line. The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand. A piano (*p*) dynamic marking is placed above the piano staff.

dear! Fav - er and a - gue is noth - ing to

This system contains the next three staves. The vocal line continues the melody from the previous system. The piano accompaniment maintains its rhythmic pattern. The lyrics "dear! Fav - er and a - gue is noth - ing to" are written below the vocal staff.

this! Mid - dle of June, Death coming soon. No - vem -

fp
Colla voce.

This system contains the next three staves. The vocal line continues with the lyrics "this! Mid - dle of June, Death coming soon. No - vem -". The piano accompaniment features a crescendo leading to a fortissimo (*fp*) dynamic marking, with the instruction "Colla voce." written below the piano staff.

- ber will end .. my earth - ly bliss! Sud - den

Rit.

This system contains the final three staves. The vocal line concludes with the lyrics "- ber will end .. my earth - ly bliss! Sud - den". The piano accompaniment features a ritardando (*Rit.*) marking and ends with a final chord. The lyrics are written below the vocal staff.

death! Sud - den death! No - vem - ber will

end all my earth-ly bliss!.....

f

PETER.—Ugh! I shiver all over, although it is the middle of June! And yet I keep myself well wrapped; draughts in sleeping cars if they are Pullman's, would pull a man down who was much stronger than I am. I'm only an atom. The slightest breath would disperse me. My nerves are completely shattered. (*Throws lantern light round room everywhere excepting where MARY sits asleep.*) No more badly closed windows! No more damp sheets! What a comfort to be home. (*Coughs.*) That hacking has a sad sound. I'm evidently worse. Robinson is a smart doctor and he says I must fall with the leaf. The trees are still in full bloom, but they must wither and I must go with them. I live entirely according to rule, and yet I feel no better. I stint myself in food. And I can't think why it is, but my appetite is voracious! Robinson says that's the worst of it. He has given me written directions on the subject. (*Pulls out pocket-book and referring to memorandum, reads.*) "Consumptive people digest food easily. Nothing seems to disagree with them. They are inclined to melancholy and a passionate admiration of the fair sex." My case to a dot. I admire every pretty girl, I meet! Robinson says that should I fall in love it will be my death. And as to melancholy? Why I caught myself while in the cars, writing my own Epitaph.

PETER POPPER.—(*Sings.*)

"THE EPITAPH SONG."

No. 3. *Andante Lugubrioso.*

AIR:—Original, by A. SEDGWICK.

Here

lies most sud - den - ly cut off, By fell con-sump-tion

Sneezing, - ass - ass.
Business.

and a cough, For which there's no as-suage-ment, No as -

Colla voce.

- suage-ment or re - lief! A young..... and

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The music is in 6/8 time, indicated by a double bar line with '6' over and '8' under. The key signature has one sharp (F#).

ve - ry hand-some crea - - tur !..... A

This system contains the next three staves of music. The top staff continues the vocal line. The middle and bottom staves continue the piano accompaniment. The music is in 6/8 time. The key signature has one sharp (F#).

young but in - ter - est - ing crea - ture !....

This system contains the next three staves of music. The top staff continues the vocal line. The middle and bottom staves continue the piano accompaniment. The music is in 6/8 time. The key signature has one sharp (F#).

His name in life..... His name in

This system contains the final three staves of music on the page. The top staff continues the vocal line. The middle and bottom staves continue the piano accompaniment. The music is in 6/8 time. The key signature has one sharp (F#).

life..... Was known as..... Mis - - - ter

Pe-ter, His name was

Mis - ter Peter, Re - qui - es - cat in Pa-ce! Re - qui -

- es - cat in Pa-ce!

PETER.—Ah! I must learn to hate all women. (*He feels round for dispatch box. Takes out watch and latch-key, and places them in it. He then proceeds to strike a match. In doing so his arm accidentally comes in contact with the box-lid, and it shuts with a snap.*) Zounds! That box closes with a spring which Mrs. Brown alone knows how to open. And I put my latch-key in it. I am a close pris'ner now till she chooses to call me in the morning. (*Coughs violently. Lights Candle. MARY wakes up, sees him; he drops the light.*) Chord. *

“DUETT.”—MARY & PETER.

No. 4. *Allegro Vivace.*

MARY.

p Oh! what shall I do? Rob-bers a fear-ful crew,

Com-ing to mur-der me, Here in this place!

Clarinet.

* NOTE.—This business must be played quick and close.

PETER.

Who can this wo - man be? Is this trick or

This block contains the first system of music for Peter. It features a treble and bass staff in B-flat major (two flats) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are "Who can this wo - man be? Is this trick or".

phan-ta-cy? The light has gone out And I can't see her

This block contains the second system of music for Peter. It continues the melody and accompaniment from the first system. The lyrics are "phan-ta-cy? The light has gone out And I can't see her".

MARY.

Yes, yes! I know, I know they are

face. Yes, yes! I know, I know she is

This block contains the first system of music for Mary. It features a treble and bass staff in B-flat major (two flats) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are "Yes, yes! I know, I know they are face. Yes, yes! I know, I know she is".

there! Yes, yes, yes, yes! I'm in des -

there! I can't see her face, But I know she is

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves. The first vocal staff has the lyrics 'there! Yes, yes, yes, yes! I'm in des -' and the second vocal staff has 'there! I can't see her face, But I know she is'. The piano accompaniment consists of chords and single notes.

- pair! Who are you? Who are you? Yes! they're there!

there! Who are you? Who are you? Yes she's there!

This system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves have the lyrics '- pair! Who are you? Who are you? Yes! they're there!' and 'there! Who are you? Who are you? Yes she's there!'. The piano accompaniment continues with chords and single notes.

(Both screaming.)

Ah!..... Rob-bers are dan-ger-ous!

Ah!.....

This system shows the characters screaming. It features two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'Ah!..... Rob-bers are dan-ger-ous!' and 'Ah!.....'. The piano accompaniment consists of chords and single notes.

Pray leave this place...

I know she is there but I

Sva

This system contains the first four measures of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics 'Pray leave this place...' are under the first two measures. The third measure begins with 'I know she is there but I', and the fourth measure continues with 'I' and a wavy line indicating a vocal flourish or 'Sva'.

Oh, spare my life and

can't see her face; I know she is here but I

Sva

This system contains the next four measures. The vocal melody continues with 'Oh, spare my life and' in the first measure, followed by 'can't see her face; I know she is here but I' in the second measure. The third measure begins with 'I' and a wavy line indicating a vocal flourish or 'Sva'. The fourth measure continues the melody. The piano accompaniment consists of chords and moving lines in the bass.

pray leaves this place, Ah!

can't see her face, I know she is there, But I

This system contains the final four measures of the page. The vocal melody continues with 'pray leaves this place, Ah! ' in the first measure, followed by 'can't see her face, I know she is there, But I' in the second measure. The third measure continues the melody, and the fourth measure ends with a final note. The piano accompaniment provides harmonic support throughout.

pray leave this place!

can't see her face!

ff

Con Svi

PETER.—Take my money, but spare my life.

MARY.—Mercy! Have Mercy? (*Both strike matches and light the two candles. They confront each other across table.*) Why, you can't be a robber.

PETER.—(*Aside.*) It is a woman, and a pretty one. Oh! my poor heart. Death is creeping on.

MARY.—Leave the room, Sir.

PETER.—What! Turn me out of my own room? Where did you spring from?

MARY.—Your room! (*Confusedly.*) Oh! Sir, I arrived this morning, from the country, and, as Mrs. Brown did not expect you home, *she*—

PETER.—Why I wrote to say I was coming! (*Feels pocket and produces letter.*) Stay! It's here. I forgot to mail it. (*Takes stage.*) Nevertheless for both our sakes, you must leave these apartments. But then (*thinks*) I can't turn you into the street. Give me the key. I'll go myself, even though chivalric feeling should hasten my death.

MARY.—(*Aside.*) What a nice respectable young man. (*Aloud.*) I have no key. Mrs. Brown locked me in for safety.

PETER.—Botheration. And mine is shut up in yonder dispatch-box, by a secret spring.

MARY.—(*Angrily.*) Indeed! An excellent excuse! But I insist on leaving this room. I'm in danger.

PETER.—Well, I like that. How are you going? Up the chimney? Why it's I that am in danger. (*Aside.*) Her eyes pierce me through. I'm in dreadful danger. My pulse is up amongst the nineties. (*Aloud.*) I'll call the Police. (*Aside.*) But then, alas, they won't come.

MARY.—No! no! Don't do that! You will ruin my character.

PETER.—Do you think we ought to remain here by ourselves? I'd better call out. (*Softly.*) Police.

MARY.—Don't be a monster. What will people say if they find us locked up at night together?

PETER.—I'm not afraid of public opinion myself!

MARY.—Nor would I be—were I a man.

PETER.—(*Aside.*) The little angel! How pretty she looks. Beware, Peter Popper. There's death in such thoughts.

MARY.—We must remain here quietly till daybreak. I rely on your honor, Sir.

PETER.—With safety! (*Aside.*) How my feelings belie my words. (*Coughs.*)

MARY.—You have a cold. There was a fire in the other room. It's not quite out. Let me fan up the flame?

PETER.—(*Aside.*) That is exactly what you are doing. (*Aloud.*) No! No! I can't stay here, I must go. (*Opens window L. storm and rain heard. Lightning, &c.*)

MARY.—Heavens! Why you are surely never going to jump out? What a night! Do come away. You will catch your death of cold.

PETER.—(*Shutting window in haste, and shivering.*) Indiscreet young Feminine! Do you know what you are saying? (*Solemnly.*) That death will be brought on by you.

MARY.—What do you say?

PETER.—Nothing! Everything! (*Aside.*) My admiration is intense. I burn! I freeze! I must be in the last stage of consumption. (*Aloud.*) I am cold and hungry. I have eaten nothing since this morning.

MARY.—How shocking! Let me offer you some supper.

PETER.—Eh? How can we get any. Ain't we locked in?

MARY.—True! But still I can invite you. Aunt filled my basket with all sorts of "goodies" before I left home, and I have not yet touched them. Please lay the cloth.

PETER.—Cloth?

MARY.—I forgot. We must do without one. (*Opening basket.*) Here's some cold chicken, and ham, and wine, and—(*producing articles.*)

PETER.—Delightful. And (*producing case from on table L.*) here's a knife, fork and spoon, a present from *my* Aunt when I was a pretty innocent little darling, in short unmentionables. The knife and fork for you! The spoon for me!

MARY.—Well, all is ready. Now for supper.

THE QUEEREST COURTSHIP.

"DUETT."—MARY & PETER.

No. 5. *Allegro quasi Allegretto.*

MARY.

Take a seat! here is my lar-der!

Sva

p Leggiero.

Chick-en! ev'-ry-thing that's nice! Good port wine! and

Sva

cake, and bis-cuit! I will serve you in a trice.

Sva

PETER.

Yes! the food looks nice and tempting! Not a bit I've
Sva

eat to-day. Yet this pre-tty lit-tle la-dy
Sva

1st time. 2d time.
 Takes my ap-pe-tite a-way! - tite a-way! For
Sva

I have lost my head in love, I'm in love, so

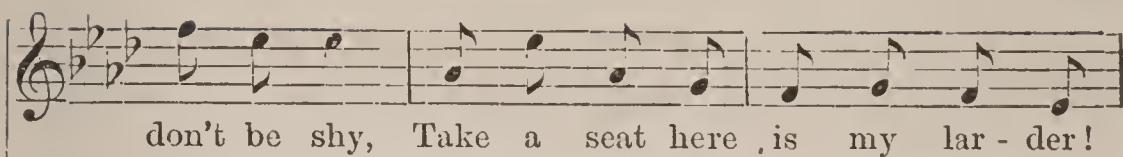
soon must die! I have lost my head in love,

MARY.

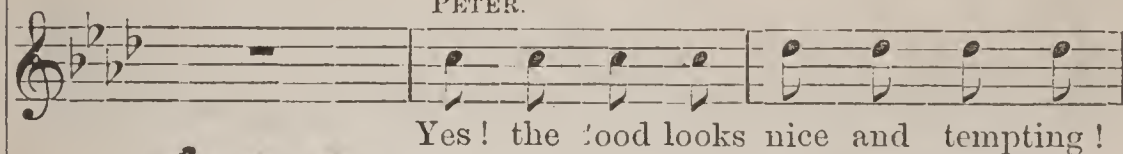
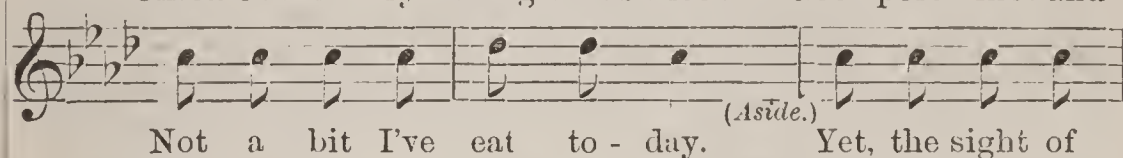
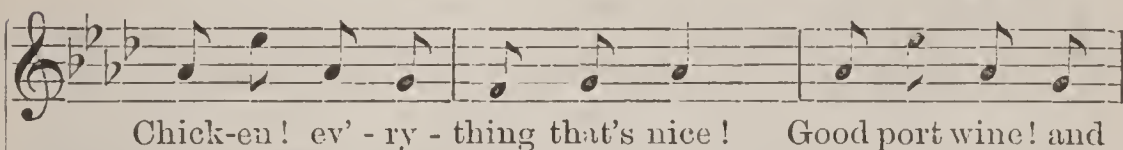
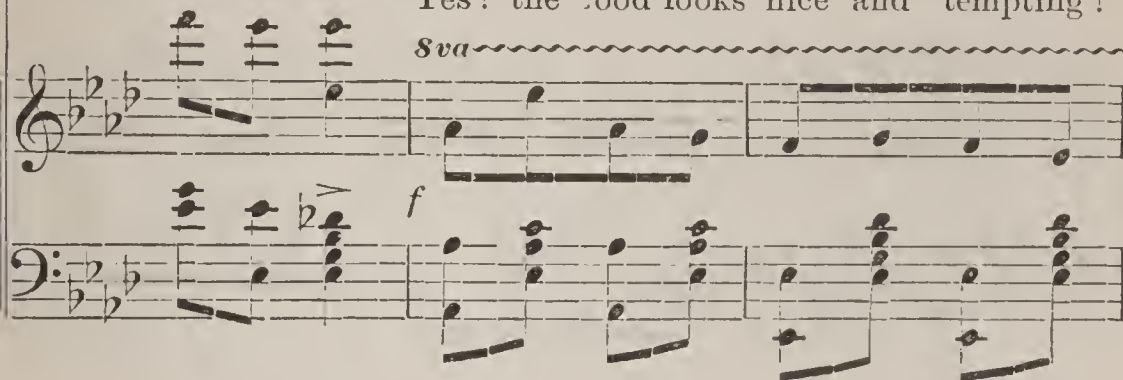
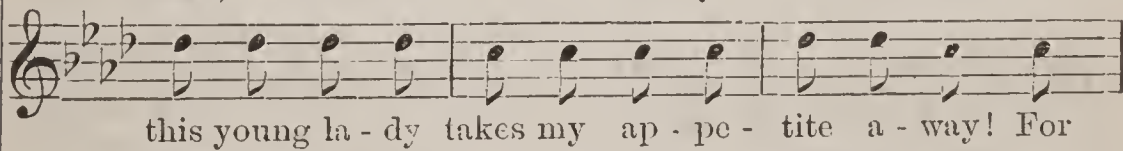
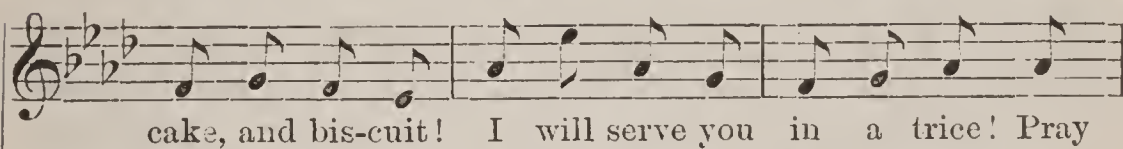
I'm in love yet go-ing to die. Take a seat, here

is my lar - der, Take a seat and don't be shy;

Take a seat, here is my lar - der, take a seat and



PETER.

*Sva**Sva**Sva*

take a seat! Take a seat and don't be
I'm in love, I'm in love and going to

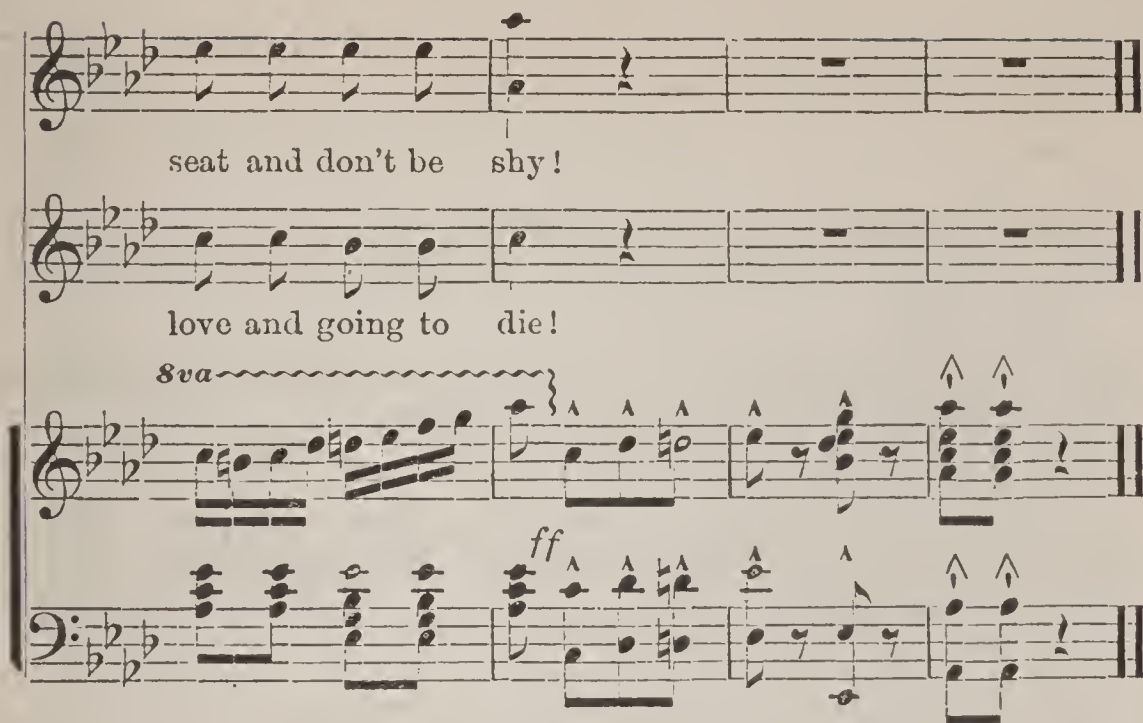
ff *p*

shy; Pray take a seat, Take a
die! For I'm in love, I'm in

ff *p*

seat and don't be shy! A seat! Pray take a
love and going to die! To die! I'm deep in

Sva



PETER.—Now if any one had told me this morning that I should be supping tête-à-tête, with a pretty girl—

MARY.—Nothing frightful about that I hope, Sir!

PETER.—(*Aside.*) Oh! my nerves! why does she look at me so. (*Seizes water pitcher, and drinks nervously.*)

MARY.—Sir! Sir! You will leave no water for *me*.

PETER.—I can't help it. I have an inward fire to put out.

MARY.—Your position is no funnier than mine. Am I not passing the night in a strange house, with a strange young man—two days before my marriage?

PETER.—Your marriage?!!! Oh, la! I'm defunct before the fall of the leaf. Do you mean to say—

MARY.—Yes! I'm to be married next Thursday.

PETER.—And who is the Vampire—the Idiot?

MARY.—No Sir! He's no Idiot! Little as I care for him, I can't say that. For with very little trouble he cheated the man who had a real claim to my hand, out of both that and my fortune.

PETER.—Eh! This becomes interesting.

MARY.—Yes! You see I live in Portland—

PETER.—(*Starting.*) Portland.

MARY.—Yes! And a rich old uncle who died in California, willed me all his money on condition that I should marry a cousin whom I have never seen. Should I marry anyone else without that cousin's consent, my property reverts to an Insane Asylum.

PETER.—And that stupid fool of a cousin—

MARY.—Oh! There was no trouble there. Dr. Robinson—

PETER.—(*Starting.*) Robinson?!!!

MARY.—Yes! What ails you. Dr. Robinson persuaded him that he was in a rapid consumption, and that if he even dared to think of matrimony it would cause his death. He believes it all, and to-day Robinson's lawyer, is to call on him to sign the release.

PETER.—(*Excited.*) And do you mean to say that there is really nothing the matter with him.

MARY.—No more than with you or I. He made poor Peter Popper believe—ha, ha, ha!

PETER.—(*In agony.*) Peter Popper?!!!

MARY.—Can you conceive that any man could be—

PETER.—Such a confounded fool? Yes! I know of one. (*Goes to table. Pours out successive glasses of wine and drinks rapidly.*) But I'll soon find out who's the invalid. (*Throws off his Coats.*)

MARY.—Gracious! Why the man's intoxicated.

PETER.—(*Dancing round.*) Intoxicated? Yes! with joy. (*Throws himself at her feet.*) Mary! dearest Mary! Will you have me.

VOICE.—(*Outside, and knocking at door C.*) Miss Mary—are you ready? It's time for us to start.

PETER.—(*Rising.*) Go by yourself and be hanged to you.

VOICE.—Hallo! A man in Mary's room?

PETER.—No! Mr. Doctor Robinson. It's Mary who is in *my* room. I—Peter Popper—forbid the bans. I'm cured of consumption and going to marry her myself.

VOICE.—Done! done! (*The door is kicked, and voice gradually subsides as if going down stairs cwearing.*)

PETER.—Yes! my friend! done. If your name was not Robinson, it might have been Dunn Brown. But kicking a harmless door is cruelty to dumb animals.

MARY.—And do you mean to say that *you* are Peter Popper.

PETER.—Yes! And the one you *always* intended to marry.

MARY.—Well, I never did really care for Robinson.

PETER.—(*Dancing round.*) I knew it. I knew it.

MARY.—And where's the cough.

PETER.—Made a present of it to Robinson.

“DUETT.”—MARY & PETER.

No. 6.—Finale. *Allegro.*



PETER.

The night-mare's left me, now I live! No fear of death my

This block contains the first line of music for Peter. It consists of three staves: a treble staff with a melody, a vocal staff with lyrics, and a bass staff with accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, folk-like style.

thought's I give, A healthy man! I feel I can cheat

This block contains the second line of music for Peter. It follows the same three-staff format as the first line. The melody continues with a similar rhythmic pattern.

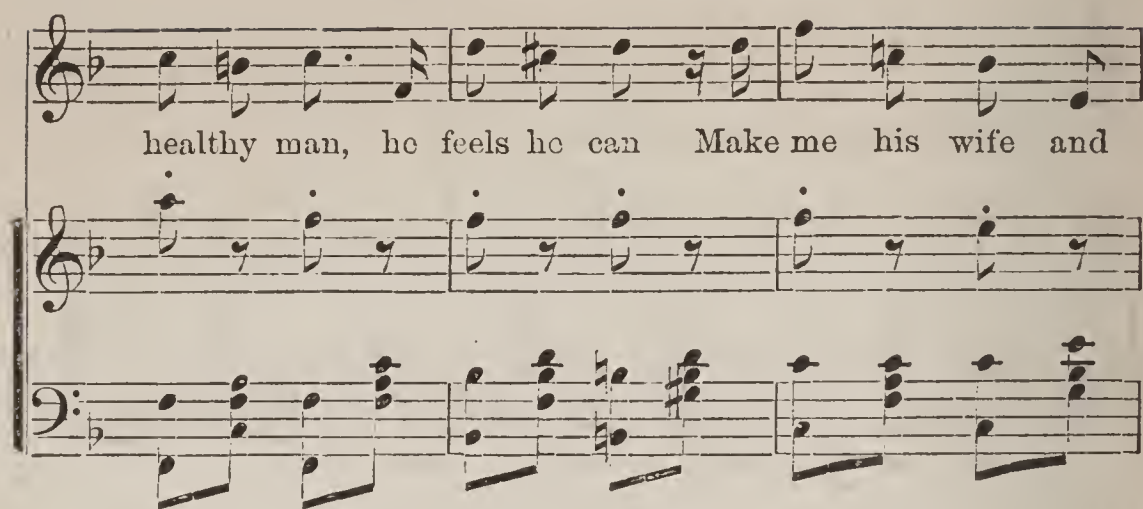
MARY.

Rob-in-son and live my span! The night-mare's left him!

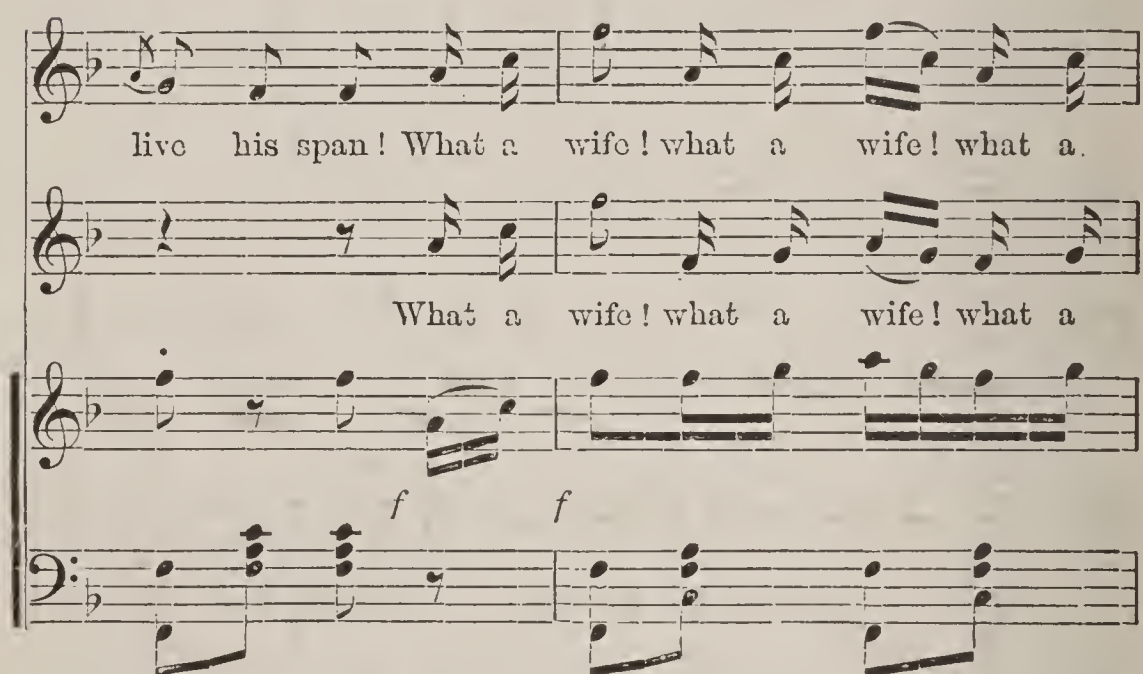
This block contains the first line of music for Mary. It follows the same three-staff format. The melody is more active, with more frequent note values.

now he lives! No fear of death, His mind he gives, A

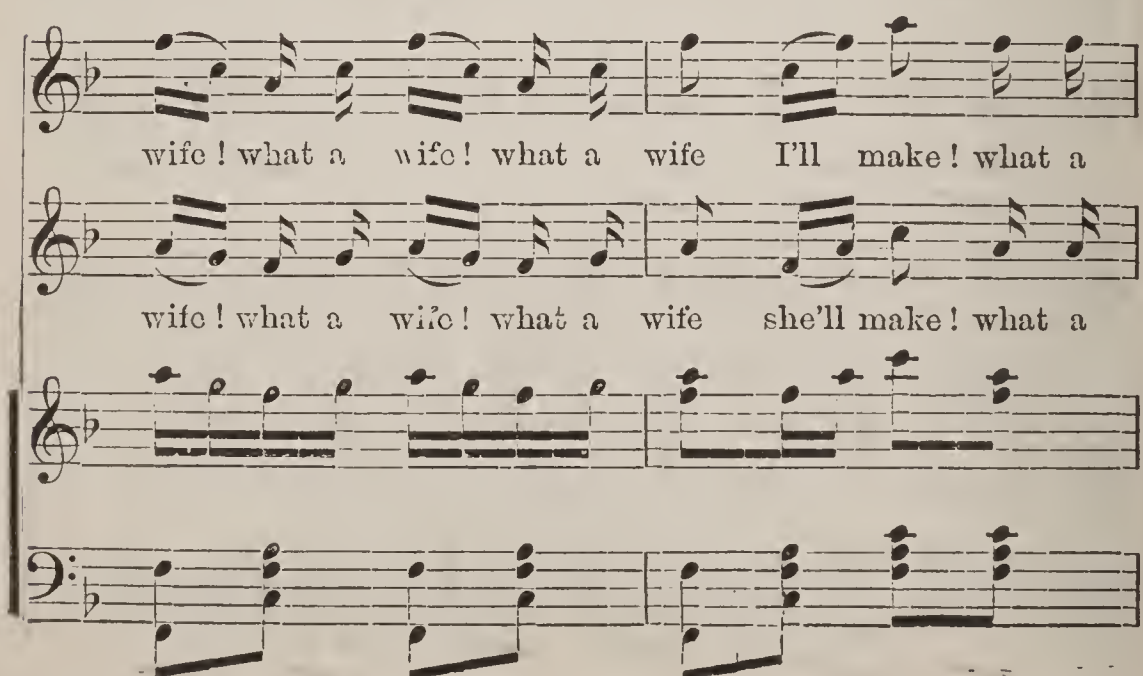
This block contains the second line of music for Mary. It follows the same three-staff format. The melody concludes with a final note on the word 'A'.



healthy man, he feels he can Make me his wife and



live his span! What a wife! what a wife! what a
What a wife! what a wife! what a



wife! what a wife! what a wife I'll make! what a
wife! what a wife! what a wife she'll make! what a

wife I'll make! What a wife! what a wife! what a
 wife she'll make! What a wife! what a wife! what a
 wife! what a wife! what a wife I'll make! what a
 wife! what a wife! what a wife she'll make! what a
 wife I'll make, Sing Boum ba la boum, sing boum ba la
 wife she'll make, Sing Boum ba la boum, sing boum ba la

ff ff

1st time.

boum, Sing boum, sing boum, sing boum ba la boum, Sing

boum, Sing boum, sing boum, sing boum ba la boum, Sing

ff

2d time.

Boum ba la boum.....

Boum ba la boum.....

ff

(Curtain.)

fz

Curtain.

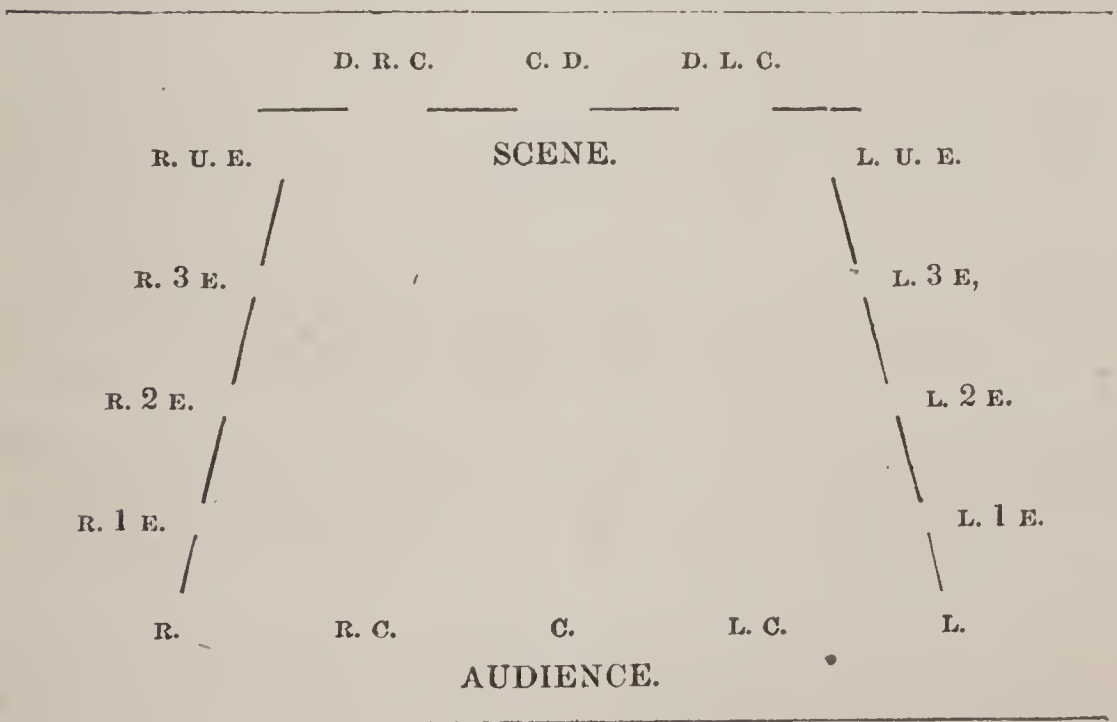
LIST OF PROPERTIES.

Two handsome tables with covers; on them lighted candles in handsome candlesticks, matches, pens, ink, paper, envelopes, a glass of water with a rose or some other flower in it; a water pitcher and glasses, a ladies travelling basket with provisions in it; cold chicken, port wine, cake, biscuit, &c. On table R, a pocket case containing knife, fork, and spoon; and a tin dispatch box that closes with a spring. On table C, a smaller side table on which are to be placed medicine bottles, pill boxes, &c. A rocking chair and four other chairs.

A dark lantern, a latch key, a pocket book with memoranda, and a gold watch chain for PETER.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



L.	Left.
L. C.	Left Centre.
L. 1 E.	Left First Entrance.
L. 2 E.	Left Second Entrance.
L. 3 E.	Left Third Entrance.
L. U. E.	Left Upper Entrance
	(wherever this Scene may be,)
D. L. C.	Door Left Centre.

C.	Centre.
R.	Right.
R. 1 E.	Right First Entrance.
R. 2 E.	Right Second Entrance.
R. 3 E.	Right Third Entrance.
R. U. E.	Right Upper Entrance.
D. R. C.	Door Right Centre.

DE WITT'S ACTING PLAYS (Continued).

No.	M. F.	No.	M. F.
144. Lancashire Lass, melodrama, 5 acts.12	3	61. Plot and Passion, drama, 3 acts....	7 2
34. Larkins' Love Letters, farce, 1 act..	3 2	138. Poll and Partner Joe, burlesque, 1	
137. L'Article 47, drama, 3 acts.....	11 5	act	10 3
111. Liar (The). comedy, 2 acts.....	7 2	110. Poppleton's Predicaments, farce, 1	3 6
119. Life Chase, drama, 5 acts.....	14 5	50. Porter's Knot, drama, 2 acts.....	8 2
165. Living Statue (The), farce, 1 act....	3 2	59. Post Boy, drama, 2 acts.....	5 3
48. Little Annie's Birthday, farce, 1 act.	2 4	95. Pretty Horse-Breaker, farce, 1 act..	3 10
32. Little Rebel, farce, 1 act.....	4 3	181 and 182. Queen Mary, drama, 4 acts.	38 8
164. Little Ruby, drama, 3 acts.....	6 6	157. Quite at Home, comedietta, 1 act...	5 2
109. Locked In, comedietta, 1 act.....	2 2	196. Queerest Courtship (The), comic op	
75. Locked In with a Lady, sketch, 1 act.	1 1	eretta, 1 act.....	1 1
7. Locked Out, comic scene.....	1 2	132. Race for a Dinner, farce, 1 act....	10
14. Lodgers and Dodgers, farce, 1 act..	4 2	183. Richelieu, play, 5 acts.....	16 2
189. Leap Year, musical duality, 1 act...	1 1	38. Rightful Heir, drama, 5 acts.....	10 2
163. Marcoretti, drama, 3 acts.....	10 3	77. Roll of the Drum, drama, 3 acts....	8 4
154. Maria and Magdalena, play, 4 acts .	8 6	13. Ruy Blas, drama, 4 acts.....	12 4
63. Marriage at Any Price, farce, 1 act.	5 3	194. Rum, drama, 3 acts.....	7 4
39. Master Jones' Birthday, farce, 1 act.	4 2	195. Rosini Shell, travesty, 1 act, 4	
7. Maud's Peril, drama, 4 acts.....	5 3	scenes	6 3
49. Midnight Watch, drama, 1 act.....	8 2	158. School, comedy, 4 acts.....	6 6
15. Milky White, drama, 2 acts	4 2	79. Sheep in Wolf's Clothing, drama, 1	7 5
46. Miriam's Crime, drama, 3 acts.....	5 2	37. Silent Protector, farce, 1 act.....	3 2
51. Model of a Wife, farce, 1 act.....	3 2	35. Silent Woman, farce, 1 act.....	2 1
184. Money, comedy, 5 acts.....	17 3	43. Sisterly Service, comedietta, 1 act..	7 2
108. Mr. Scroggins, farce, 1 act.....	3 3	6. Six Months Ago, comedietta, 1 act.	2 1
188. Mr. X., farce, 1 act.....	3 3	10. Snapping Turtles, duologue, 1 act..	1 1
169. My Uncle's Suit, farce, 1 act	4 1	26. Society, comedy, 3 acts.....	16 5
130. My Wife's Diary, farce, 1 act.....	3 1	78. Special Performances, farce, 1 act..	7 3
92. My Wife's Out, farce, 1 act.....	2 2	31. Taming a Tiger, farce, 1 act.....	3
193. My Walking Photograph, musical		150. Tell-Tale Heart, comedietta, 1 act..	1 2
duality, 1 act	1 1	120. Tempest in a Teapot, comedy, 1 act.	2 1
140. Never Reckon Your Chickens, etc.,		146. There's no Smoke Without Fire,	
farce, 1 act.....	3 4	comedietta, 1 act.....	1 2
115. New Men and Old Acres, comedy, 3	8 5	83. Thrice Married, personation piece,	
2. Nobody's Child, drama, 3 acts....	8 3	1 act.....	6 1
57. Noemie, drama, 2 acts.....	4 4	42. Time and the Hour, drama, 3 acts..	7 3
104. No Name, drama, 5 acts.....	7 5	27. Time and Tide, drama, 3 acts and	
112. Not a Bit Jealous, farce, 1 act....	3 3	prologue.....	7 5
185. Not So Bad as We Seem, play, 5 acts.	14 3	133. Timothy to the Rescue, farce, 1 act.	4 2
84. Not Guilty, drama, 4 acts.....	10 6	153. 'Tis Better to Live than to Die,	
117. Not Such a Fool as He Looks, drama,		farce, 1 act.....	2 1
3 acts.....	5 4	134. Tompkins the Troubadour, farce, 1	3 2
171. Nothing Like Paste, farce, 1 act....	3 1	29. Turning the Tables, farce, 1 act....	5 3
14. No Thoroughfare, drama, 5 acts and		168. Tweedie's Rights, comedy, 2 acts..	4 2
prologue	13 6	126. Twice Killed, farce, 1 act.....	6 3
173. Off the Stage, comedietta, 1 act....	3 3	56. Two Gay Deceivers, farce, 1 act....	3
176. On Bread and Water, farce, 1 act...	1 2	123. Two Polts, farce, 1 act.....	4 4
90. Only a Halfpenny, farce, 1 act.....	2 2	198. Twin Sisters (The), comic operetta,	
170. Only Somebody, farce, 1 act.....	4 2	1 act.....	3 1
33. One too Many for Him, farce, 1 act.	2 3	162. Uncle's Will, comedietta, 1 act....	2 1
3. £100,000, comedy, 3 acts.....	8 4	106. Up for the Cattle Show, farce, 1 act.	6 2
97. Orange Blo-soms, comedietta, 1 act.	3 3	81. Vandyke Brown, farce, 1 act.....	3 3
66. Orange Girl, drama, in prologue		124. Volunteer Review, farce, 1 act....	6 6
and 3 acts	18 4	91. Walpole, comedy, 3 acts.	7 2
172. Ours, comedy, 3 acts.....	6 3	118. Wanted, a Young Lady, farce, 1 act.	3
94. Our Clerks, farce, 1 act.....	7 5	44. War to the Knife, comedy, 3 acts...	5 4
45. Our Domestics, comedy farce, 2 acts	6 6	105. Which of the Two? comedietta, 1 act	2 10
155. Our Heroes, military play. 5 acts...	24 5	98. Who is Who? farce, 1 act.....	3 2
178. Out at Sea, drama in prologue and		12. Widow Hunt, comedy, 3 acts....	4 4
4 acts	16 5	5. William Tell with a Vengeance,	
147. Overland Route, comedy, 3 acts....	11 5	burlesque.....	8 2
156. Peace at Any Price, farce, 1 act....	1 1	136. Woman in Red, drama, 3 acts and	
82. Peep o' Day, drama, 4 acts.....	12 4	prologue.....	6
127. Peggy Green, farce, 1 act.....	3 10	161. Woman's Vows and Mason's Oaths,	
23. Petticoat Parliament, extravaganza,		4 acts.....	10 4
in one act.....	15 24	11. Woodcock's Little Game, farce, 2	4 4
62. Photographic Fix, farce, 1 act....	3 2	54. Young Collegian (Cantab.), farce, 1	3 3

A COMPLETE DESCRIPTIVE CATALOGUE

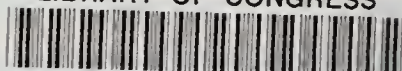


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*** Female characters are generally assumed by males in these plays.*

No.	M.	F.	No.	M.	F.
73. African Box, burlesque, 2 scenes...	5		94. Julius the Snoozer, burlesque, 3 scenes.....	7	
6. Black Chap from Whitechapel, eccentric sketch, 1 scene.....	4		1. Last of the Mohicans, 1 scene....	3	1
10. Black Chemist, sketch, 1 scene....	3		18. Live Injun, sketch, 4 scenes.....	4	1
11. Black Ey'd William, 2 scenes....	4	1	35. Laughing Gas, sketch, 1 scene....	6	1
24. Bruised and Cured, sketch, 1 scene.	2		37. Lucky Job, farce, 2 scenes.....	3	2
40. Big Mistake, sketch, 1 scene.....	4		60. Lost Will, sketch, 1 scene.....	4	
42. Bad Whiskey, sketch, 1 scene.....	2	1	90. Lunatic (The), sketch, 1 scene....	3	
43. Baby Elephant, sketch, 2 scenes...	7	1	8. Mutton Trial, sketch, 2 scenes....	4	
78. Bogus Indian, sketch, 4 scenes....	5	2	19. Malicious Trespass, sketch, 1 scene.	3	
79. Barney's Courtship, musical Irish sketch, 1 scene.....	1	1	44. Musical Servant, sketch, 1 scene...	3	
89. Bogus Talking Machine, Dutch			96. Midnight Intruder (The), 1 scene..	6	1
35. Coal Heavers' Revenge, 1 scene..	6		101. Molly Moriarty, Irish musical sketch, 1 scene.....	1	1
41. Cremation, sketch, 2 scenes.....	8	1	49. Night in a Strange Hotel, 1 scene...	2	
12. Daguerreotypes, sketch.....	3		22. Obeying Orders, sketch, 1 scene...	2	1
50. Draft (The), sketch, 1 act, 2 scenes.	6		27. One Hundredth Night of Hamlet, sketch, 1 scene.....	7	1
53. Damon and Pythias, burlesque, 2 scenes.....	5	1	30. One Night in a Bar Room, sketch, 1 scene.....	7	
63. Darkey's Stratagem, sketch, 1 act..	3	1	76. One. Two. Three, sketch, 1 scene..	7	
64. Dutchman's Ghost, Dutch sketch, 1 scene.....	4	1	9. Policy Players, sketch, 1 scene....	7	
95. Dutch Justice, Dutch sketch, 1 scene.....	11		57. Pompey's Patients, interlude, 2 scenes.....	6	
4. Eh? What is it? sketch, 1 scene...	4	1	65. Porter's Troubles, sketch, 1 scene..	6	1
52. Excise Trials, sketch, 1 scene.....	10	1	66. Port Wine vs. Jealousy, 1 scene..	2	1
67. Editor's Troubles, farce, in 1 scene..	6		87. Pete the Peddler, negro and Irish sketch, 1 scene.....	4	
98. Elopement (The), farce, 2 scenes...	4	1	sketch, 1 scene.....	2	1
25. Fe low That Looks Like Me, interlude, 1 scene.....	2	1	91. Painter's Apprentice (The), 1 scene	5	
51. Fisherman's Luck, sketch, 1 scene.	2		92. Polar Bear (The), farce, 1 scene....	5	
88. First Night (The), Dutch sketch, 4 scenes.....	4	2	14. Recruiting Office, sketch, 2 scenes.	5	
17. Ghost (The), sketch, 1 scene.....	2		26. Rival Tenants, sketch, 1 scene....	4	
31. Glycerine Oil, sketch, 2 scenes....	3		45. Remittance from Home, 1 scene...	6	
20. Going for the Cup, interlude, 1 scene	3		55. Rigging a Purchase, 1 scene.....	2	
58. Ghost in a Pawnshop, 1 scene..	4		81. Rival Artists, sketch, 1 scene.....	3	
70. Guide to the Stage, sketch, 1 scene.	3		7. Stupid Servant, sketch, 1 scene....	2	
77. Getting Square on the Call Boy, sketch, 1 scene.....	3		13. Streets of New York, sketch, 1 scene	6	
82. Good Night's Rest, sketch, 1 scene	3		15. Sam's Courtship, farce, 1 scene....	2	1
83. German Emigrant, Dutch sketch, 1 scene.....	3	1	80. Scenes on the Mississippi, sketch, 2 scenes.....	6	
86. Gripsack, sketch, 1 scene.....	3		84. Serenade (The), sketch, 2 scenes...	7	
3. Hemmed In, sketch, 1 scene.....	3	1	100. Three Chiefs (The), sketch, 2 scenes	6	
23. Hard Times, extravaganza, 1 scene.	5	1	102. Three, A. M., sketch, 1 scene.....	3	1
48. High Jack, the Heeler, 1 scene..	6		75. Weston the Walkist, Dutch sketch, 1 scene.....	7	1
61. Happy Couple, sketch, 1 scene....	2	1	93. What Shall I Take? sketch, 2 scenes	8	1
68. Hippotheatron, sketch, 1 scene....	9		97. Who's the Actor? farce, 1 scene...	4	
71. In and Out, sketch, 1 scene.....	2		99. Wrong Woman in the Right Place (The), farce, 2 scenes.....	3	1
33. Jealous Husband, sketch, 1 scene	2	1	85. Young Scamp (The), sketch, 1 scene	3	